



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

toinette Parsons shows an excellent monotype head of a girl, and Miss Hawley's "Old Mill" is the best of the watercolors, being broad, crisp and fresh in coloring. Miss Enid Vandell, whose work is attracting a great deal of attention among sculptors, exhibits three interesting and original things, a portrait head, a pewter tankard with "mermaid and fisher-boy," and a "bas-relief Peri." Several cases of miniatures, and a small collection of china, are included in the exhibition, which consists of eighty-nine pictures, nine pieces of sculpture, and various *objets d'art*. The gem of the collection is, however, a small landscape entitled, "A Dark Day," by Miss Mabel Deming, of San Francisco; its quiet, but rich tones, the simplicity of composition and excellent color qualities suggest an early Constable, and would make it noticeable in any exhibition.

* * *

An artist who criticizes in one of the best known of the Paris *ateliers*, recently expressed an opinion that, taken collectively, the American students are doing better work than those of any other country. This statement is confirmed by an exhibition where works by students of all nationalities are to be seen: as an average those canvases signed by Americans are more original, more interesting and decidedly more promising than their neighbors. Naturally there are individual and distinguished exceptions, but, speaking of them as a class, the American students are rapidly coming to the front in art as well as in music.

* * *

In the Louvre galleries many changes have recently been made, which greatly add to the facility as well as the pleasure of studying the pictures. Many of the paintings have been rehung—those of the same schools and periods being placed as near together as possible. It is to be hoped that other galleries will follow the example of the Louvre, as with few exceptions, the great collections are arranged in anything but an intelligent manner, and so mixed as regards schools that the average visitor's mind is a confused jumble of paintings, which, if properly arranged, would each have its separate and distinct place. It is beginning to be understood that the art of hanging pictures is second only to that of creating them.

* * *

A son of M. Alphonse Daudet, M. Lucien Daudet, is studying painting in the "Atelier Carmen." Mr. Daudet is a serious student, and apparently talented. He is a fine-looking young man, of twenty-three or four, tall, slight, dark, and very quiet in manner. He is extremely fastidious in his dress, and is always faultlessly attired, rather an unusual trait in an art student, who is, as a rule, absolutely indifferent as to his personal appearance.

* * *

A few paintings by "George Inness, Jr.," are being offered for sale by one of the Paris dealers. These pictures are landscapes, and, although beautiful in color, lack the richness and artistic quality so characteristic of the works by the great Inness.

BLANCHE DOUGAN COLE.

The *Westminster Gazette* gives the following interesting pen-picture of that sterling English collector and connoisseur, Henry Vaughan, recently deceased at the age of ninety:

"The late Mr. Henry Vaughan will be greatly missed at the Burlington Fine Arts Club. He was its oldest member and its senior trustee, and of late years was to be seen at the club every afternoon in his accustomed chair in the drawing-room, away from the fire and with his back to the window. He looked upon himself as the father of the club, and took a fatherly interest in its concerns. To new members he was exceedingly kind, telling them what he could as to the club, and there are several members who have joined during the last few years to whom he was almost the first person to speak in the club-room.

"In his knowledge of drawings and prints Mr. Vaughan was perhaps unique, and there was little he did not know regarding the works of Turner and of Constable. He came of Quaker stock, and succeeded to a large fortune in early years, which had been made in the city in the hat trade. He traveled considerably in Europe, especially in Italy and Germany, and his rare discrimination and ample means allowed him to purchase treasures in all directions in the days when there was but little demand for works of art save among a few notable collectors. Henry Vaughan was a most kind-hearted and affectionate man. He always had a cheery word not only for the members but for the servants of the club, and many were his acts of unrecorded generosity to those who were in difficult circumstances, and especially to artists.

"The modesty of Mr. Vaughan was surprising. His opinion was constantly sought in the club, received with profound respect, and at once accepted as final. So far did he carry this wonderful modesty that he almost disliked to hear any one give a dogmatic and definite opinion, and cautioned many a young member against the habit of dogmatism. Few men knew as much as did Henry Vaughan about art treasures, few were so seldom deceived, few were so seldom wrong or had their opinions reversed, but hardly any connoisseur was so conscious of the limits

of his knowledge, so forbearing of others, and, in a word, so wise. He belonged to a past school in his all-round knowledge, and he will be sadly missed, as there is no one who can quite fill his place."

Mr. Vaughan presented to the British Museum the splendid series of Michael-Angelo drawings, several pictures to the National Gallery, among them Constable's "Hay Wain," in addition to gifts to the Victoria and Albert Museum, South Kensington.

* * *

M. Yan-Dargent, the Breton painter, has died in Paris at the age of sixty-five. He was born at Finistère, and exhibited for the first time at the Salon in 1851. Most of his works were representations of peasant life in his native province. He was a Knight of the Legion of Honour.

* * *

There is talk in Paris about organizing in connection with the Exposition a centennial museum to contain a perfect chronological display of French costumes, together with their accessories as shoes, wigs, coiffures, dolls, etc.



At Hotel Drouot, Paris, collection Montauban:

	Centimetres.	Francs.
1. G. Clairin, "The Favorite of the Pasha" (81x66).....	1,550	
3. Detaille, "Dragon, First Empire" (21x20).....	920	
5. J. Frappa, "A Good Bottle" (26x35).....	340	
7. Harpignies, "Landscapes" (w. c.) (15x12).....	235	
8. Henner, "Young Girl, Bust" (29x22).....	2,100	
9. Jacque, "The Barnyard" (65x54).....	5,450	
10. J. P. Laurens, "A Gentleman" (46x32).....	200	
11. J. P. Laurens, "Portrait of a Man" (46x38).....	460	
13. Luminais, "The Ford" (62x51).....	610	
14. Meissonier, "Allegory" (13x14).....	800	
15. de Neuville, "Cuirassiers" (66x56).....	1,200	
18. Roybet, "Gentleman of Louis XIII." (61x45).....	4,700	
19. Roybet, "Portrait of a Man" (62x45).....	3,000	
23. Veyrassat, "Fantasia" (60x35).....	2,100	
24. Ziem, "The Bosphorus" (47x66).....	2,900	
25. Ziem, "A Fete Day in Venice" (78x115).....	10,000	

* * *

A collection of paintings by G. Hacquette were recently sold at Hotel Drouot, which ranged in prices from 150 to 300 francs.

* * *

Sales on the 20th of December at the same place:

Beauquesne, "Episode of the Franco-German War".....	440
Boudin, "Trouville".....	440
Boudin, "Afternoon at the Shore".....	780
Brissot, "Sheep".....	360
Carolus Duran, "Interior".....	165
Chaplin, "Young Girl With Roses".....	4,800
Corot, "The Road at Monte Carlo".....	900
Julien Dupré, "Turkey Flock".....	920
Falero, "The Double Star".....	1,180
Kaemmerer, "Young Holland Girl".....	300
Lambert, "Cato".....	700
Madrazo, "Young Woman".....	2,800
Toudouze, "La Pavane".....	1,020
Trouillebert, "Bathers".....	700
Vellou, "Fish".....	1,020
Delacroix, "Amin Bey" (w. c.).....	605
Delacroix, "A Moor With His Servant" (w. c.).....	500
Isabey, "The Happy Mother" (w. c.).....	215

* * *

A sale held in Italy last month dispersed the collections of the late Marquis Pallavicino and the Duke Grimaldi, which comprises 305 numbers, and of which the principal prices were as follows:

Pieter Breughel (the elder), "The Fleeing Shepherd" (88x77).....	1,700
Lucas van Leyden, "Portrait of a Man" (34x25).....	14,000
Poussin, "Two Landscapes" (104x140).....	2,000
Van Huysum, "Flowers in a Vase".....	4,100
Holbein, "Virgin and Child" (103x77).....	4,400
Sesto, "Virgin and Child" (86x71).....	6,500
Quentin Metsys, "Madonna and Jesus" (78x58).....	7,600